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### MY NEW DRAWING-ROOM.



I AM not one of those wonderful women who furnished and decorated my house for thirty pounds, neither do I belong to the category of those who keep their husbands, servants and children in the lap of luxury for a pound a week. Such women are only invented to torment other women's husbands by their "high-flyings," which I, for one, do not believe in. It is aggravating enough, all the same, to find one's husband poring over the pages of a fashionable journal, and believing like gospel the assurance of a certain Mrs. MacAlister, who tells her readers that it is the duty of every good housewife to collect all scraps

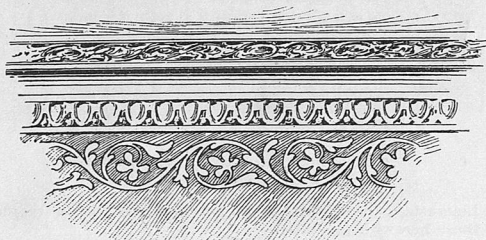
of fat left on the plates and have them melted into dripping, which becomes the very favorite food of good Mrs. MacAlister's husband, governess and six children.

On the following Monday morning I received, as usual, my allowance of a pound a week for each person in the house, but it was given me with a sigh—a sigh which, as I well knew, was for that ideal housewife, the MacAlister.

To return to decorating. My house is supposed to be pretty—people are kind enough to admire it—and as I have spent very little money upon it, I have promised to describe some of my things, thinking the account may perhaps interest others.

Here, again, you must not expect much, for I cannot make furniture, never having learned carpentry, and I cannot do wonders with packing cases, which the people who write papers seem able to conjure into every conceivable article of furniture. Where they get their packing cases from I often wonder. I doubt if I ever had more than one at a time. Whenever I get anything from a distance which arrives in a case, a request is certain to be sent with it that the "returned empty," is to be sent back at once, on pain of a fine, and so, alas! my visions of wardrobes and tables remain in the air, and my genius has no vent.

I have lately been redecorating my drawing-room. I cannot tell you how much I wish it was a room in an old house

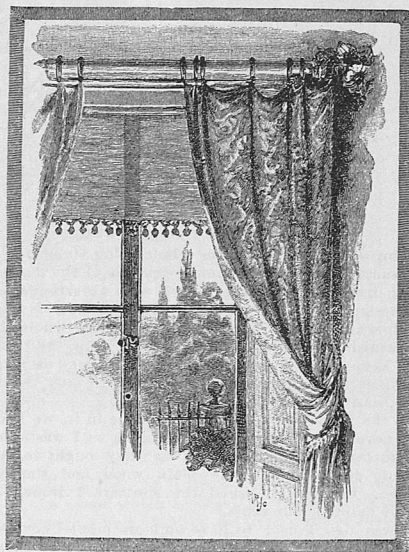


My Frieze.

with thick walls and oak panelings. But it is only the drawing-room of a modern semi-detached villa; the walls are such that we not only hear our neighbor's piano, but can generally tell you what they are going to have for dinner.

When we came to the house the drawing-room was hung with a white and gold paper, which made the very light room a glare of whiteness. It was too good to take down, and we endured it for years, till one fortunate day the silk curtain caught fire, and the paper was spoilt. In a few seconds the room was on fire, and it was wonderful that we were able to put it out and lost as little as we did. It was, as I well knew, entirely my fault. What women in her senses would have bought Pongee silk for grate curtains: velvet or serge would not have caught, or, if they had, it would not have blazed up.

When through this accident it became absolutely necessary to paper the room, I found it was very difficult to get one to



How I Treated the Window.

suit it. The room was so light, and so commonplace—it was so exactly a second-rate villa drawing room.

The judicious spending of money would transform it. I knew what was wanted; I was perfectly able to design and to order, but the most important item—the money—was wanting. It would not have been right to spend more than a very small sum, so colored glass, Morris papers, and carved wood must be dismissed from the mind, just as if they had never existed. Do you know the thick brown paper in which parcels are wrapped? I do not mean the crackly brown, but the thick dull brown. In most large towns there are several paper manufacturers, or large stores where this paper can be bought at a very low price, and can be cut in any length required. I had the walls and the door papered with it; I then bought a wide transfer pattern in a conventional design, and had it ironed off as a frieze just below the cornice. Of course in ordering I was careful to see that I got a pattern which would iron off yellow, for the other shade, blue, would not have shown.

When this process was finished I proceeded to paint. It was difficult to reach the top of the room, and the house steps felt so unsafe that I determined another time to have my frieze

# THE DECORATOR AND FURNISHER.

cut separately, and paint it before pasting it on the wall. I painted the pattern only in one color, deep orange. I used oils, and mixed plenty of body color to prevent the orange sinking in; round the edges of the design I painted a line of

last forever. I burnt my initials on the back with a hot knitting needle, as I wished my possessions to have some identity for future generations!

This mirror, with pictures framed in carved oak and black ebony, looked very well on the walls. As one of the corners wanted color, I bought one of the prettily cut corner shelves which are now so cheap. I covered this all over with Japanese gold paper and the effect was excellent.

I had two occasional tables made in American walnut, from my own design; these I stained with oak staining and French polished.

I covered some of the arm chairs with a new tapestry in blue and straw color: it is fifty inches wide, and fifty cents the yard.

The sofa and two other chairs had a blue and orange cretonne covering—a very large orange pattern on a china blue ground. These large patterns have more character than the smaller designs.

My small chairs are black with rush seats, and I have a long rough seated music stool and a bamboo bookcase. This last is long and narrow, only three shelves high, and a bamboo rail at the top makes a safe shelf for china.

In place of a second sofa I have a cane couch, or reclining chair, at six dollars, with an adjustable back. This, with two or three silk pillows, makes a delightful resting place. —*Cassell's Family Magazine*.



The Fireplace.

dark brown, which made the whole thing stand up. It was a great success. I did not paint the panels of the door, but over the top I had a cone-shaped panel, with an arrangement of the same design.

When the paint was quite dry, I had the whole thing sized and varnished. Varnish deepens the color, and makes the paper keep clean longer, but I think it looks as well without it. I have seen the same paper since with only the frieze varnished, and the effect was quite as good.

As the house was new when we came in it, we had, fortunately, never had the wood-work painted, so I was able to have the shutters and wainscot left as they ought to be for that style of decoration—in the plain wood, and simply French-polished. Before I polished the shutters I ironed a pattern on, and painted it in sepia.

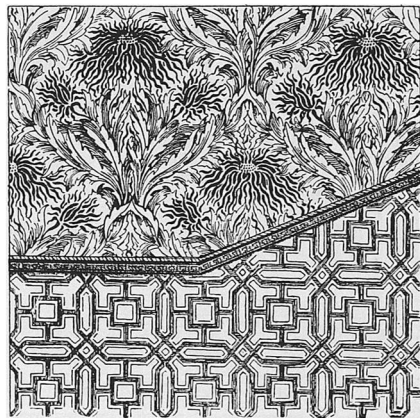
I was determined to have no more mantel covers to burn, so as the mantel-shelf was very ugly, I had a case made in white wood to run along the top and go down in front, just as a mantel border does. On the front of this I painted bunches of oranges and their blossoms, making a little conventional border in brown at the edge. When this was polished it looked beautiful. People who cannot draw could make one equally well by ironing on a pattern, or by having one cut and stenciling it on.

For curtains I bought the new printed sheeting—white, with a delightful pattern in orange. These curtains are so thick that they serve equally well in winter and summer, and nothing wears and washes like them. As I wished to darken the room, I made for the top part of the window little curtains of orange Pongee silk; I did not frill these, but edged them with ball silk fringe. I fastened them top and bottom with little rings attached to a piece of wire.

My carpet went all over the floor, and was in color greenish blue, with an almost imperceptible orange pattern; it was a Windsor, and cost about twenty dollars.

Over my mantel-shelf I hung a beautiful square oak mirror, which had been made to my order. The frame was solid oak, very well moulded, and the glass had a bevelled edge about one inch in width. This cost me four dollars, and will

THE sketch of a staircase wall decoration consists of the wall paper pattern known as the "Simla" design, and the dado is a flock, which is painted in ivory to match the ivory color in the wall design above it. The dado when thus painted gives the idea of carving, and has a very fresh, light looking effect. The same combination can be carried out either in



Staircase Wall Decoration, by Charlotte Robinson.

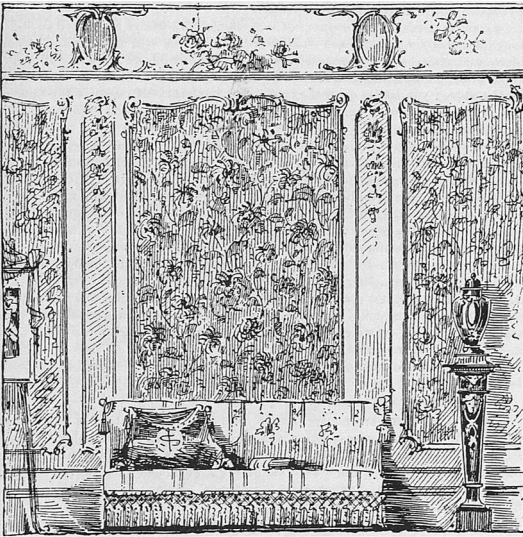
Lincrusta or Anaglypta with designs very much resembling those herewith presented.

PAPER shades for lamps cannot be too diversified in design, and any new notion is received with favor. One of the prettiest is the Duchess, made in crimped paper of two tones, or any tint mixed with white. The paper is all hand crimped, which

## THE DECORATOR AND FURNISHER.

renders it twice as durable. The shades are large and have a ruche at the top, but the novelty consists in the outer paper being slashed on the lower edge at intervals, and turned back beneath a rosette like the tunics of the Pompadour regiment. The Dorothy is another pretty novelty, and the autumn leaf, entirely composed of layer upon layer of paper leaves shaped like the horse chestnut, and true to life. It is most effective when shaded in pink and terra cotta tones; and sometimes these are blended with bunches of the rhododendrons of contrasting color, such as pink with yellow. Fawn is one of those composite colors which gains so much by combination, for it is light biscuit with a dash of pink in it; this shows the light through most charmingly. Blue is a feature in new lamp shades, and some exquisite tints are used. The Empress is shrimp pink and the poppy shade in rose pink would considerably add to the beauty of any room. All these are adapted to the Princess lamp. The Bungalow is a new idea. It is made of two colors of crimped paper, plain not fulled, and set on a species of tale, very durable and excellent; blue on white, or two pinks seem the favorite combinations. The Rhododendron is a faithful copy of that bloom, with the stamens visible. This and many other shades have been specially adapted to the electric light with the happiest results. One most useful adjunct to paper lamp shades is the talc protector, which costs little and lasts for years. It is shaped like a flower pot, slips inside the shade at the top, and effectually prevents taking fire, which is one of the dangers.

THE paneling of walls is one of the decorative fashions of the hour, and thanks to the great number of different materials in which ready-made relief is constructed, the outlining of the panels can be effected by the merest amateur in short order. Louis XV. or Louis XVI. scroll work can be obtained in Lin-crusta Walton, Anaglypta, Lignistra, Carton Pierre, or in hand-

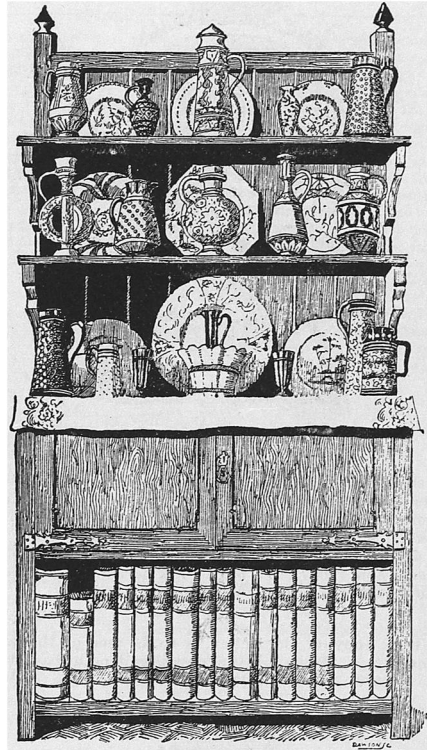


A Paneled Drawing-room, by Charlotte Robinson.

modeled plastic material. The panels may be filled with old rose, pale rose, pale green, or golden yellow damask, or the boldly-designed floral paper, such as the American manufacturers are turning out every year. Should the choice of materials be of an old rose color, the moulding and stile should be painted two shades of ivory, and the ground work of both frieze and smaller panel should be delicate pink, and this would form a ground for any painting that is to be introduced. If paper is used a conventional floral design would be appropriate

for the frieze, but if the damask is employed there may be a series of different flowers in the natural tones both in the panels and in groups between the ornament and the frieze.

HERE is a cabinet that is designed to take the place of the sideboard or dinner wagon, without being so ugly, expensive



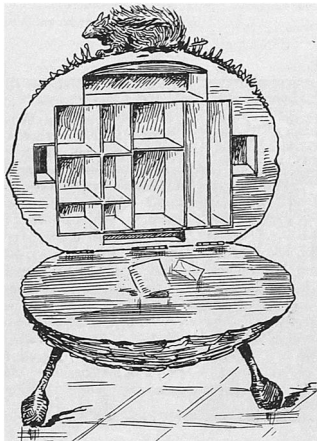
A Dining-room Cabinet.

and cumbrous as either. A pair of such cabinets placed in each side of the recess which adjoins the modern fireplace will give a most cheering and effective air to the dining room. The look of a home depends greatly on the quality and style of its cabinets, and two such cabinets as the one here illustrated made of walnut would be equally useful in a dining-room that is at the same time otherwise used as a parlor. There are three shelves surmounting the top cupboard, below which is an empty space where books or trays can be placed, the whole having a very decorative effect. China or artistic earthenware can be placed on the shelves as shown. The cupboard has brass hinges and a good lock, and will hold wine, dessert, dinner napkins and trifles of various kinds, and will answer every purpose of a sideboard. Two such cabinets will give a very effective appearance to an apartment, and no one will enter the room in which they are situated without noticing them and possibly asking where they can be procured.

A NOVEL washstand back deserves mention. It is fitted with three or five panels for opal plaques, or for paintings in imitation of tiles. Above these is a long narrow shelf with a curtain in front of it, which runs with rings on a slender rod, and affords a snug hiding place for pots of tooth powder, bottles of lotion and other unconsidered trifles, which never look too tidy when left about on a washstand. Above this again is a shelf for vases or suitable ornaments.

# THE DECORATOR AND FURNISHER.

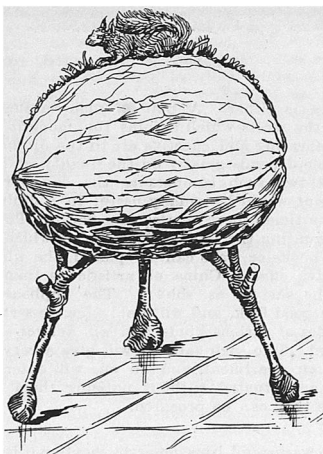
IN art needlework many beautiful designs have lately been evolved, proving that this fascinating style of decoration is keeping pace with the progress of the art of embroidery in other directions. One of the finest specimens is a wall hanging, the design of which is entitled "Pomona," and has the drapery carried



Novel Writing Desk—Open. By J. Bacon.

out in shades of red, the robe in rich purple tints. This combination of colors, it will be readily understood, needs artistic handling; the more so as the whole of the ground work is done in dark blue silk. The harmony is completed by shaded scrolls of soft blues and greens. Altogether uncommon, it will find many admirers; and fairly, too, for it is a daring piece of coloring, but the result will justify the attempt.

A FINE copy of old Italian is to be seen on the panels of another screen. Much of the design is done in basket stitch, which gives a massive appearance to the piece; flowers of



Novel Writing Desk—Closed. By J. Bacon.

puce shades of silk, and foliage of yellow-green and blue-green tints, are done in laid work. And this on a foundation of bright buttercup yellow silk. Another startling scheme of color some may be disposed to exclaim, and yet it is so well managed that there is no hint of gaudiness to detract from its

beauty. We grant it would not suit the majority of rooms, but, placed with congenial surroundings, it will hold its own as a splendid example of rich coloring. A table cover that looks almost sombre after the foregoing panels has a centre of quiet green damask; a green that has a dash of gray in it. This is bordered with soft cream silk decorated with scrolls worked in bronze and green, gold and lilac shades of silk.

A more charming announcement of one's entrance into a room could not be imagined than that given by the door-harps, which are exhibited for sale at the rooms of the "Decorative Art." Delicate and artistic looking, its rows of fine wires and golden balls would only add to the attractiveness of a pretty door, the slightest jar of which sends out a jingle of sweet sounds that it makes one long for the childish privilege of swinging on it. These harps are hung on doors by a slight framework of decorated wood, from which are suspended golden balls by thread-like wires of different lengths. The least movement causes them to swing to and fro and touch a row of strung wires, which produces the sweet sounds. As they are not costly, no doubt they will be very popular.

IN a lately manufactured French screen there are four charming panels in art needlework. The ground throughout is of pale reseda satin. Naturally the design is dainty and pretty, since it is after the French school. Musical instruments—a lyre, a mandolin, and such like, form centre pieces. Surmounting these are large simulated bows of green-blue silks, from which fall long, graceful sprays of flowers.

## ANSWERS TO CORRESPONDENTS.

PROVIDENCE, R. I., 14 May, 1892.

EDITOR OF THE DECORATOR AND FURNISHER:

May I ask of you, as one of your subscribers, what colors are complimentary to black. I will state the case in point.

Our firm conduct the business of tailoring. Tailors are perplexed to find a tone of color for ceiling and wall decoration which will make dead finished black materials have a handsome shade. Blacks, which we know are all right, and which will look all right out of doors, are apt to seem brownish and rusty in the store; yet under just the right conditions they will assume the bluish tone which is almost universally liked. Don't understand that I expect to make reddish or brown black look blue.

Our store is about to be finished inside. Northrop's stamped ceiling—Burlap side walls, with half panels of Beck's relief, with relief border at top of Burlap dado. Store is about 27x100, with glass and iron front, lighted with two large skylights, 10x15 midway and rear of store—ceiling 14-6 high.

The scheme of color proposed for ceiling is a very pale Nile green panel, with dull cream for raised mouldings—core cream. Side walls—panels bolder Nile green—pale sienna stiles—dado, dark brick red, or sienna.

Now will you kindly criticise this combination with due consideration to what I have written, also bearing in mind that we must not give our store too dressy an air—must not treat it elaborately, because of offending the economical sense of our customers. Again, we want as much light as is consistent with warm, hospitable, or welcome feeling, and from six feet up to the floor, only medium dark colors would be durable.

Now if this is a reasonable problem to submit to you, I should be grateful for a reply through the columns of your next issue.

Black and white are neutral colors, and are complimentary to each other. Black is the total absence of color, and white is the sum of all color. Black having the coldness and solemnity of darkness has for its complimentary colors only those known as luminous colors, giving a warm and cheerful impression, such as red, orange and yellow in various tones. Blues, greens and purples, being cold colors, are in discord with black. Of the luminous colors we would recommend yellow color for the walls of your store, that making the strongest and most agreeable harmony with black. The scheme of color you propose is objectionable, for the complimentary color of green is red, and therefore, green will make your black goods appear reddish in proportion to its intensity. Let your walls be painted a mustard yellow, and the dado and stiling a walnut, or very dull orange tint. Orange, being red and yellow, has blue for its complimentary color, and the eye when exhausted with orange sees all other objects bluer than they really are. The ceiling may be a pale yellowish white, or faint buff color, with an intermediate tone of yellow in the mouldings.

Dry goods men have found by experience that the light transmitted through grey blue shades is the most favorable for exhibiting their goods, as it kills a certain rustiness in all colors seen indoors, and therefore, invariably use light blue, pearl blue, or goblin blue shades or awnings over the windows of their store. We think you could not do better than follow their example in this respect.